

CAMBRIDGE INTERNATIONAL EXAMINATIONS

Cambridge Pre-U Certificate

MARK SCHEME for the May/June 2015 series

9787 CLASSICAL GREEK

9787/01

Paper 1 (Verse Literature), maximum raw mark 90

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Section A

Euripides, *Troades* (lines 341–510; 607–781; 860–1059)

1 (i) Lines 1–9 (οὐ δὴ ... μολών): how does Cassandra make her prophecy ominous? [9]

Candidates might wish to comment on the following:

- the various exotic proper nouns
- variety of variously extreme adjectives
- some emphatic word positions (πικρὰν ... κάκ').

(ii) Lines 10–21 (ἀλλὰ ... με χροί): how is Cassandra characterised in these lines? [11]

Candidates might wish to comment on the following:

- Cassandra is impatient to get on with things (note 10 –11 and imperatives)
- line 12 – juxtaposition of κακὸς κακῶς and night and day
- line 13 – possibly sarcastic address to Agamemnon
- lines 14–16: her own (disastrous) future
- lines 17–18: surprising or interesting vocabulary
- lines 19–21: impatience again; interesting adjectives; address to Apollo.

(iii) Translate lines 22–27 (οὐκέτ'... ὑπο). [6]

Lines 22–23 = 6 marks

Lines 24–25 = 6 marks

Lines 26–27 = 6 marks = 18 divided by 3 = 6

[Total: 26]

2 (i) Lines 1–14 (νικᾶ ... εἶέν): discuss the characterisation of Helen in these lines. [12]

Candidates might wish to comment on the following:

- the startling observations of lines 1–2 (about how marriage has benefitted Greece)
- surprising use of the Greek/Barbarian polarity in lines 2–3
- lines 4–6: Helen here presents herself as the victim
- lines 7–8: address to Menelaus here – surprising, perhaps, given Helen's predicament
- lines 9–11: Paris was accompanied by powerful friends
- lines 12–13: another startling inversion: it was Menelaus' fault
- line 14: any interesting interpretation of this (throwaway?) word.

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(ii) Lines 15–25 (οὐ σ' ... τοῦτο): how convincing is Helen in these lines? [8]

Candidates may consider:

- the personal distinction in line 15
- the argument from probability in lines 16–17
- line 18: the *reductio ad absurdum*; and the consequence of that in line 20
- lines 22f.: the argument from female weakness.

(iii) Translate lines 25–28 (μάρτυρες ... τόδε). [4]

Lines 25–26 = 4 marks

Lines 27–28 = 4 marks = 8 divided by 2 = 4.

[Total: 24]

Homer, *Odyssey* 22

3 (i) Lines 1–14 (ἦ καὶ ... φορούμετο): discuss the quality of Homer's description in these lines. [10]

Candidates may very well discuss the following:

- Antinous' lack of awareness (dramatic irony)
- note the (proleptic) πικρὸν in the first line
- καλὸν and χρύσειον in lines 2–3: ironic anticipation
- lines 4–5: no thought of death...
- juxtaposition of δαιτυμόνεσσι in line 5 and the death and murder, etc. in line 7
- the (very specific) violence of lines 8–13.

(ii) Translate lines 14–19 (τοὶ δ'... ἐπέεσσι). [5]

lines 14–15 = 5 marks

lines 16–17 = 5 marks

lines 18–19 = 5 marks = 15 divided by 3 = 5.

(iii) Lines 20–34 (ξεῖνε ... ἐφῆπται): how does Homer make these lines dramatic? [10]

Candidates might comment on the following:

- the direct speech of lines 20–23, with the specific threat of line 23
- the pathos (?) of the suitors' lack of awareness of who Odysseus is (dramatic irony)
- Odysseus' response in lines 28–34 (more direct speech)
- the sharpness of the vocabulary: ὦ κύνες, κατεκείρετε, παρευνάζεσθε βιαίως
- lines 32–34: the suitors have not understood either the gods or human vengeance; their fate – mentioned earlier in similar terms – is sealed.

[Total: 25]

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4 (i) Translate lines 1–5 (δὴ τότε ... Εὐρύκλειαν). [5]

lines 1–2 = 6 marks

line 3 = 3 marks

lines 4–5 = 6 marks = 15 divided by 3 = 5 marks.

(ii) Lines 6–21 (δεῦρο ... προσηύδα): discuss the tone of these lines. [10]

- lines 6–11: is there something homely/domestic and gentle about these lines?
- in particular, the address made by Telemachos to Eurykleia, and the lack of any reference to the violence that has occurred
- lines 12–21: the ghastly scene
- corpses, blood and gore in lines 12–13
- the simile comparing Odysseus to a lion who has killed and eaten (has Odysseus done this?) in lines 13–16
- lines 17–21: more gore but Eurykleia's sense of triumph
- so all-in-all, not consistent and possibly in a rather disturbing way.

(iii) Lines 22–31: (ἐν θυμῷ . . . καταλέξω): how is Odysseus characterised in these lines? [10]

- firm and resolute
- possibly pious
- keen to continue the clean-up/vengeance
- Eurykleia's response shows her respect for Odysseus, and her willingness to be involved in his project
- a commanding presence.

[Total: 25]

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Section B

Essay

You must choose one of the two essays set on your chosen set text. You should refer in your answer both to the text itself and, where relevant, to the wider historical, social, political and cultural context.

Euripides, *Troades*

Either

5 'Too much emotion and not enough plot.' Discuss this view of *Troades*. [20]

AO1: accurate and relevant reference to the text is required.

Candidates might consider the following:

- the obvious lack of plot development
- the depth of the catastrophe experienced by the women
- the ability of some of the characters to mount serious arguments
- the inevitability of emotional distress, given the circumstances
- the importance of the *agon*, both in relation to plot and emotion
- the fate of Astyanax.

Or

6 Compare and contrast the characterisations of Cassandra and Hecuba in *Troades*. [20]

AO1: accurate and relevant reference to the text is required.

Candidates might consider the following, considering at all points comparisons and contrasts between the two women (e.g. Cassandra and victory, Hecuba and defeat):

- the way other characters perceive Cassandra
- Cassandra's speeches
- her mythical baggage
- Hecuba throughout the play
- and in the debate scene
- Hecuba as 'a pathetic anthology of the atrocities of war'
- all relevant and well-argued comparisons will be given credit.

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Homer, *Odyssey* 22

Either

7 Discuss the extent to which Odysseus is heroic in *Odyssey* 22. [20]

AO1: accurate and relevant reference to the text is required.

Candidates might consider the following:

- Odysseus revealed as who he is – and hero – at the end of book 21 and the beginning of 22
- how usual is such a revelation?
- Odysseus and fate
- Odysseus and the restoration of order.

Or

8 Compare and contrast the characterisations of the suitors and Odysseus in *Odyssey* 22. [20]

AO1: accurate and relevant reference to the text is required.

Candidates might consider the following:

- the complacency of the suitors (note Antinous near the beginning)
- suitors in panic
- but Eurymachus's speech
- Amphinomus
- some defiance
- Odysseus' violence/heroism.

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Section C

You must choose one question from this section.

Either

Unseen Literary Criticism

9 (i) Lines 1–10 (εἶέν ... θωπεύματα): how is Iphis' grief stressed in these lines? [10]

Candidates might mention the following:

- the resignation of the first word
- the series of rhetorical questions in lines 1–4
- the vocabulary of desolation, etc. in lines 1–3
- the pathos of the recall of what his daughter did when she was alive in lines 5–10;
- the physicality (and loss of it) in lines 6–8;
- the comparison between sons and daughters in lines 8–10.

(ii) Lines 11–20 (οὐχ ὡς ... νέοις): discuss Iphis' representation of old age in these lines. [10]

Candidates might mention the following:

- a certain desperation in line 11
- the self-destruction of lines 12–13
- the (bizarre?) rhetorical question of line 14
- lines 15–20: a slight change of tone – address to his own old age, and his hatred of it, extended to all those people who wish to stay alive as long as possible
- the sarcasm of line 17 (these people are irrational!)
- the pathos of the preference for the young in lines 19–20.

[Total: 20]

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Or

Essay

Answer one question on the theme relating to your chosen text. In your answer you should refer to at least two of the texts listed for each theme.

Either

The Trojan war and its aftermath

Euripides, *Troades*
Andromache
Hecuba
Aeschylus, *Agamemnon*

- 10 'Murder, human sacrifice, enslavement: the effects of the Trojan war show a world without hope.' Discuss this view in relation to at least two of your theme texts. [20]

Accurate reference to (two) texts required; the reference should be relevant as well.

The following might be considered:

- breakdown of ritual order/religious practice
- unconscionable brutality
- enslavement, but slaves with nothing to lose (freedom of speech)
- no one is safe.

- 11 Compare and contrast the characterisations of Andromache in *Troades* and *Andromache*. [20]

Accurate reference to (two) texts required; the reference should be relevant as well.

The following might be considered:

- Andromache as perfect wife in *Troades*
- as pure victim as well
- Andromache as slave in *Andromache*
- Andromache with some power (?) in the latter play.

- 12 'A world turned upside down.' To what extent is this view true of any two of your theme texts? [20]

Accurate reference to (two) texts required; the reference should be relevant as well.

The following might be considered:

- Clytemnestra as the 'man' in *Agamemnon*
- Greeks as barbarians in *Troades*
- slaves as free in the three Trojan plays
- friends and enemies.

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13 Compare the depiction of violence in any two of your theme texts. [20]

Accurate reference to (two) texts required; the reference should be relevant as well.

The following might be considered:

- violence as revenge in *Agamemnon*
- and acting at a personal level
- violence as state violence in *Troades*
- effects on victims as similar.

Or

The Homeric Hero

Homer, *Odyssey* 22
Odyssey 11, 23
Iliad 1, 9, 19, 24

14 Compare and contrast the relationships between gods and heroes in the theme texts that you have read. [20]

Accurate reference to (two) texts required; the reference should be relevant as well.

The following might be considered:

- Difference between gods in the two poems
- the underworld in *Odyssey* 11
- Athene's support of Achilles in *Iliad* and *Odyssey*.

15 In the *Iliad* Odysseus is a hero in a martial context, but the *Odyssey* sets him in a domestic context: how does the difference in these contexts affect our understanding of him as a hero? [20]

Accurate reference to (two) texts required; the reference should be relevant as well.

The following might be considered:

- difference between warfare and Odysseus's challenge when he gets home to Ithaca
- difference in weaponry
- presence of women.

16 In relationship to their leadership qualities, compare and contrast Odysseus with any of the heroes of the *Iliad*. [20]

Accurate reference to (two) texts required; the reference should be relevant as well.

The following might be considered:

- Odysseus as leader in *Iliad* as well as *Odyssey*
- leadership of, e.g. Agamemnon, Menelaus, Achilles
- Odysseus as supreme in war and debate.

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17 Discuss the various ways in which Homeric heroes are intent on the restoration of order. [20]

Accurate reference to (two) texts required; the reference should be relevant as well.

The following might be considered:

- Agamemnon wants the restoration of Helen to Menelaus (i.e. the restoration of *philia*)
- Achilles wants the honour in which he should be held to be restored
- Odysseus needs to restore order in his house.